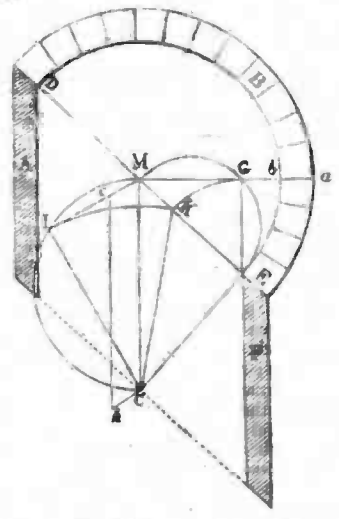
cognise that spirit which evinces the vitality of art, by imparting to decorations in tempera the fire and soul-inspiring vigour of the best and time-honoured frescoes of Italy. He remarked that the artist's labour might advantageously be employed on walls in combination with borders and enrichments printed upon paper, and that elevated and important results would thus ensue from displacing much of the insipidity in the general aspect of paperhangings. It was mentioned that, with the present available resources arising from the schools of design, our house decorators might safely venture upon undertakings which would be readily appreciated by the public. He referred to the now well-known decorations of Pompeii, as illustrating in a modified degree the proper starting point; and to the Vatican, and works in Italian palaces, for specimens for emulation of a loftier range. A greater amount of attention to the importance of colour upon our walls, it was said, was certainly necessary when we find the tame mistaken for the chaste, and artistic energies are being as it were dried up, through the prevalent use of tints (stimulative in name only), such as lemon, salmon, sage-green, &c. It was further observed that painting in tempera being absorbent of light, admits with great freedom the broad style of treatment which is essential to the decorations of the walls in large rooms, and the necessity for greater breadth and force in the designs for such purposes was strongly urged. Stencilling, although despised by many, owing to the imperfect manner in which it has usually been applied in this country, was described as a very useful medium, and, it was said, that effects in borders, after the manner of Tessera, would, if judiciously wrought, be duly appreciated. The reader wished it to be understood that he regulated his suggestions with equal regard to economy as to the advance of artistic achievements. He regretted that decorative painters have rarely the opportunity of seeing walls in tempera executed by men of superior attainments,—as he felt assured that, if they saw the exceptions to their customary practice which artists, such as Stanfield, Danson, and others, had produced upon the walls of a few private mansions, their mental powers of appreciation would induce them to exercise that description of art. Watteau had, he said, last imparted to this manner of painting a popularity in this country; but there was little in those works beyond the ability of many ornamental painters of the present day. The absurdity of painting in oil and varnishing the walls, and often the ceilings, in small rooms, was mentioned in contrast to the light and agreeable result of colouring in tempera, while the general absence of gloss permits perspective and other details to be properly represented at any angle to the surface; and, with reference to durability, that it is quite possible to produce works of enduring brilliancy, as illustrated by Egyptian antiquities in the British Museum, the series of cartoons for a frieze by A. Montegna, now at Hampton Court. It was remarked, respecting the latter examples, that the manner of laying on the colours in their washes shewed that care was taken to prevent the peeling off which a careless method gives rise to.

ANOTHER BOILER EXPLOSION.—At Brierly-hill, near Dudley, on Friday last, one of the boilers at the Heart's-hill Works burst with a terrific noise, "smashing the brickwork surrounding it, destroying a great part of the buildings adjacent, and unfortunately killing all who were near it, and many at a considerable distance from the place." As it is, ten dead bodies have been found, but it is deemed fortunate that the "day men" were not assembled, otherwise "the loss of life would have been immense." How many lives, we wonder, is it *necessary* or *desirable* that boiler explosions should destroy ere inspectors be appointed to prevent such retail, if not wholesale, massacre? One is almost tempted to wish the sacrifice were for once "immense," in order at once to consummate or compromise the full amount of victims that appear to be necessary, or called for, in order to justify the trouble and expense of putting a stop to the butchery. "The cause of this explosion is of course as yet unknown." Poison or the dagger would be ready enough to tell their own tales, but inefficient boilers have a license to kill.

THE SKEW ARCH.

In practical masonry the following problem relative to the skew arch may not be uninteresting to many of your readers, though it has been made a subject of many concise theories entirely depending on the dispositions of the different courses; but in this case it is not my intention to go into detail of any of those theories, but simply to solve a problem that will at once illustrate the application of the same.



In the annexed figure let D E be the span of a semi-circular arch, D B E the elevation, A F the abutments of the arch; then the point M will be the centre, from which draw a straight line to C, which will be directly in a line with the abutments; consequently EMC will be an oblique angle, and MC the line of intersection of the various courses. In the lines drawn between the points EM, CM, joining at M, considering the face of the arch to be perpendicular to the plan, M being the vertex, it will then be seen that portion is a perpendicular plane which is at once convertible into a right-angled trehedral solid forming one side. Another plane is likewise formed between that portion of the face from springing point E and the joint *ab* in the lines *a*M, ME; the plan being ME and the vertex M, which will also be the centre of the arch; in like manner, if the line intersecting the plane of the joint *a*M, and a line be drawn between the points *a*C, to intersect the plan MC, the portion between those points forms the third side, or right angle of the trehedral solid, the vertex and the centre of the arch being at M.

In the construction of the arch, EMC will be the angle of obliquity which equals the angle *b*EM, and *b*E that part of the arch for which the moulds are required; these two angles are at the vertices of the perpendicular planes of the solid, the angle EMC being the base, and *b*EM the perpendicular.

The next step to be taken is to find the inclination between the face of the arch and the coursing or joint at any given point, the inclination between the line of the joint in the face and the corresponding joint along the soffit, for which I will proceed in the following manner:—

Let *ob* be the joints of arch for which the moulds are to be found; join *a*M, and in MC take any point C, from which let fall CE, meeting the span DE in E, and upon ME describe the semi-circle MGE intersecting *a*M in G, then the line EG will be perpendicular to *a*M. Make EK equal to EG, and draw a line between the points CK, then the angle EKC, or its opposite angle AKC, as the case may be, is the inclination between the face of the arch and the coursing-joint, passing along *ab*, or the angle which measures the inclination of the hypothenusal and perpendicular planes.

Again, upon the straight line MC describe the semi-circle CIM, and on C as a centre, with the distance CK as a radius, describe the circular arc KI, intersecting the semi-circle CIM in the point I, and draw a line from the points MI CI, and then the angle CMI is the inclination between *ab*, the joint line in the face of the arch, and the corresponding line along the soffit. Make Mc equal to the depth of the arch stone *ab*, and complete the parallelogram McKC, which will be the mould for the bed of the course at *ab*, the angle EKC, as already observed, being the opposite mould for the same joint, giving the bevel between the face of the stone and its bed in the course.

The same process of construction will answer for any other joint of the arch. G. I. R.

NOTES IN THE PROVINCES.

THE Upper Chapel in Norfolk-street, Sheffield, which has been rebuilt in the Italian style, from a plan by Mr. J. Frith, of Sheffield, architect, was opened on Sunday week. It comprises a central elevation and two wings, and is divided interiorly into three compartments by two aisles, with an elliptical gallery of radiating pews. There is some stained glass in the windows; sittings upwards of 1,000. ——St. Mary's Church, Nottingham, the restoration of which has been in progress for upwards of five years, at a cost of above 7,000*l*., is now completed.——The *Ten Towns Messenger* states that the church chancel of Rowley-Regis has been decorated with three stained glass windows, a marriage offering by the Rev. W. A. Newman, and Miss Beet of Rowley Hall. ——The side entrances to the Corn-Exchange at Winchester are being improved, by the substitution of wider and lower iron gates, and an iron fence instead of the cumbrous narrow gates and curved walls originally erected. The alteration will give an additional space to the pavement at points where it was much required.——The first stone of Meanwood Church, says the *Leeds Intelligencer*, was laid on 20th May, by one of the Beckett family, of Meanwood Park, the founders and endowers of the edifice, which is to be cruciform, with a central tower and spire, in the later 'Early English' style, from designs by Mr. Railton. The builder is Mr. George Bridgart, of Derby; clerk of works, Mr. Boumphrey. It will be built of a stone selected in the vicinity, and will accommodate 400 persons. ——The new church of St. James, at Wednesbury, was consecrated on Wednesday week. It consists of a nave, 70 feet by 46 feet 3 inches, with an open roof fitted in with ornamental timbers. The chancel is 22 feet by 12 feet, the vestry and porch being on either side. The tower is 65 feet high, with an embattled top, surmounted by four octagonal pinnacles. On each side is fixed a gurgoyle. The east window is triple lancet. There is a gallery at the west end, fitted to accommodate 210 children. The church contains 855 sittings, 566 free. It is built so that side galleries may be added at a trifling cost. The seats are of deal, with stall-ends and poppy heads. The doors are 2 feet 2 inches high. The church was designed by Mr. William Horton, of Wednesbury, architect, in the style of the thirteenth century, and has been built by Mr. J. Highway, of Walsall. The material consists of Pelding stone, with Weston stone dressings. The cost, excluding site and architect's commission, is 2,500*l*., partly contributed by the ecclesiastical commissioners and societies, Sir R. Peel, &c.——The Hull Railway Dock has been finished for 55,159*l*., in place of 60,397*l*., the estimate of the engineer.——In the little affair of the Gateshead lockup, says the local *Observer*, there was a difference of nearly 300*l*. between the highest and lowest tenders. There were five offers, viz., 490*l*., 630*l*., 645*l*., 656*l*., and 690*l*.——The town-council of Newcastle have caused juries to be summoned to assess the value of properties in Sandgate, required for the new quay improvements. A conveyance of the site for the new church at Walker has also been sealed.——The repairs and restorations of Peterborough Cathedral have now been brought to a completion.——The committee of the Newark Corn Exchange have kindly presented the fifty workmen employed in building it with a roof-rearing supper on the completion of their labours, and, "although a meeting of workmen connected with the building trade, good order was kept." What *does* the *Lincolnshire Times*' correspondent mean by so equivocal a compliment as this, to 'workmen connected with the building trade?' A mere 'ship of the pen' it may be; but he had better mind his antecedents, as mistakes of 'the pen' lead sometimes into rather

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